# PROMENADE

a magazine of american folklore

volume VII issue 8

the american square dance group - new york

# PROMENADE

"The purpose of the American Square Dance Group is to make available those rich stores of native dance, music, and general Americana which comprise American folk culture; to conduct activities without regard for race, creed, color or social position; to cooperate with those who hold similar views."

Constitution of the A.S.D.G.

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# Folk Dance Camps

1. Camp Matollionequay, Medford, New Jersey, June 20-26. Dances from all sections of the United States. For information write: American Squares, 121-3 Delaware St., Woodbury, N.J.

2. Fifth Monadnock-Folkways Summer School, Peterborough, N.H., June 27 - July 2, and August 25 - Sept. 3. American square, European folk dances, callers' counsels. For information write: The Folkways Foundation, Box 72, Peterborough, N.H.

3. Second Annual Rocky Mt. Folk Dance Camp, Lookout Mt., Golden, Colorado. July 26 - August 7. Western square and couple dances, European folk dances, folk songs.For information write: Paul J. Kermiet, Route 3, Box383, Golden, Colorado.

4. Pinewoods Camp, Buzzards Bay, Mass. August 7-25, American and English songs, dances and folk music. For information write: Country Dance Society, 63 Fifth Ave., New York 3, N.Y.

# Calendar of Summer Events

Maine

1. Lobster Festival, Rockland, August 5-7, Lobster feed on the 6th, exhibits, fishing boat races, square dances.
2. Fair, Skowhegan, August 15-20, oxen pulling contests.

New Hampshire

Old Home Day, Canaan Street, August 6, mock town meeting and square dance.

Vermont

1. Square Dance, West Dummerston, July 30, competitive event, costumes.
2. Festival of Arts, Green Mt. celebration at Univ. of Vt., August 5-7.

Massachussetts

1. Blessing Fishing Fleet, Gloucester, July 17-19, banquet, religious festival, procession of Portuguese colony.
2. Berkshire Music Festival, July 16 - August 14.

Connecticut

1. Song and Dance Festival, Storrs, Univ. of Conn. August 10, folk dances with 1,200 participants, costume contest, song and dance exhibitions.
2. Danbury Fair, October 1-9.

New York

Green Corn Feast, Ticonderoga, August 18.

Pennsylvania

Old Fiddlers Picnic, West Chester, August 6, from 10 AM until midnight, 200 musicians participating.

North Carolina

1. Singing on the Mountain, Linville, June 26, Mountaineers of all ages taking part, a large affair.
2. Singing Convention, Benson, June 26.
3. Field Day and street dance, Blowing Rock, July 4.
4. Ashville Folk Festival, August 4-6.

Tennesse

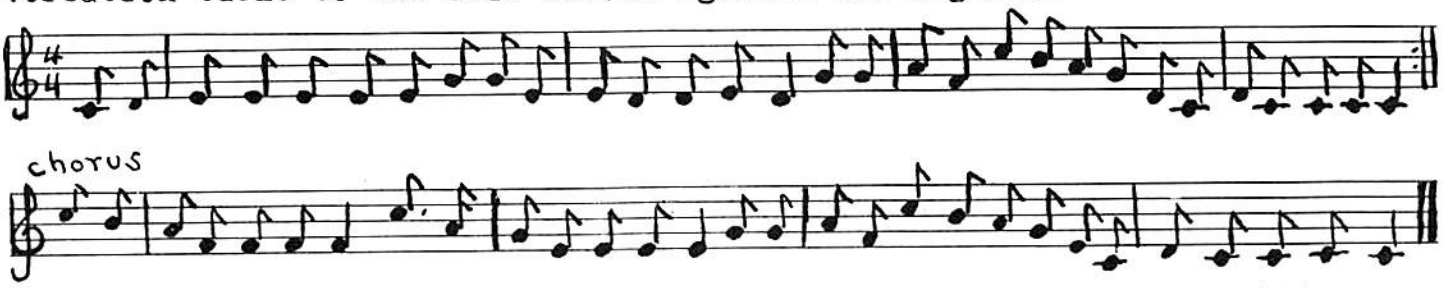
1. Old Timer's Day, Gatlinburg, June 25, dancing and fiddling contests.
2. Crafts Fair, Gatlinsburg, July 27-30, folk dancing and music.
3. Singing Festival, Lawrenceburg, September 24-25.

Canada

1. Highland Games, Antigonish, Nova Scotia, July 20, old time Scottish contests.
2. Gaelic Mod., St Ann, July 27-31, Clans gather on Cape Breton Isle. Fiddle and dance contests.
3. Scottish gathering, Hamilton, Ont., July 1-3, bagpipe contests & Scottish dancers.

# THE RISING OF THE MOON

This is a song of the Irish Insurrection of 1798. It was collected by Joe Bossom from Mr. John O'Leary, a singing porter at Sachs Fifth Avenue who learned this song in Ireland during the last revolt of 1916. His fellow Irishmen hold him in high esteem, especially when the subject of conversation turns to the 1916 revolt against the English.




"Oh then tell me Shaun O'Farrel
Tell me why you hurry so."
"Hush my Bouchal* hush and listen,"
And his cheeks were all aglow.
"I bear orders from the captain
Set you ready quick and soon
For the pikes must be together
By the rising of the moon."

Chorus:
Oh the rising of the moon
At the rising of the moon
For the pikes must be together
At the rising of the moon.

"Oh then tell me Shaun O'Farrel
Where the gathering is to be."
"In that old spot by the river
Right well known to you and me.
One word more for signal token
Whistle up the marching tune
With your pike upon your shoulder
By the rising of the moon."

Out from many a mud-walled cabin
Eyes were watching through the night.
Many a manly breast was throbbing
For that blessed warming light.
Murmurs passed along the valley
Like the banshee's lonely croon
And a thousand blades were flashing
By the rising of the moon.

There beside the singing river
That dark mass of men were seen.
Far above their shining weapons
Hung their own beloved green.
Death to every foe and traitor
Forward strike the marching tune
And hurrah my boys for freedom
By the rising of the moon.

Well they fought for dear old Ireland
And far better was their fate;
Oh what glorious fame and honor
Fills the name of '98.
Yet thank God even still are beating
Hearts in manhood's burning noon
Who would follow in their footsteps
By the rising of the moon.

*Bouchal - boy

# Nineteenth Century Dances

The following two dances, The Fly and Fisher's Hornpipe, were very popular in New England during the last century. They are also typical of the "country dances" done by ballroom society during both the eighteenth and nineteenth centuries.

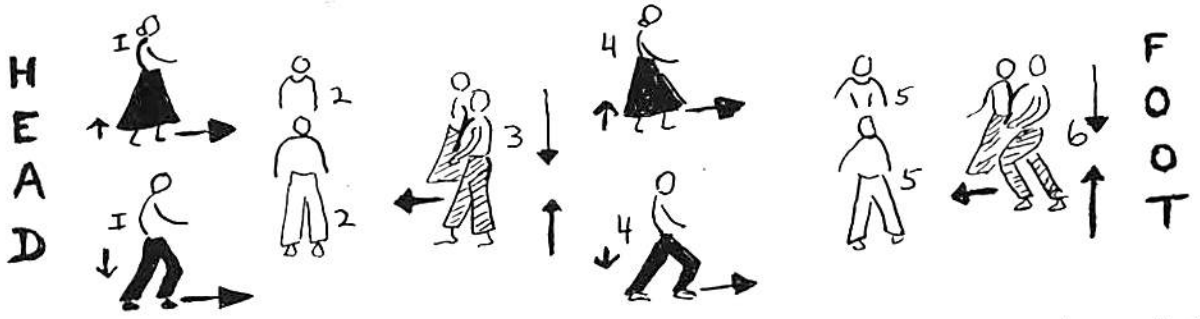
## THE FLY

Music: Fisher's Hornpipe
Formation: Longways, Ladies on one side, gents on the other.
Active couple are numbers 1, 4, 7, etc.
Half-actives are numbers 3, 6, 9, etc.

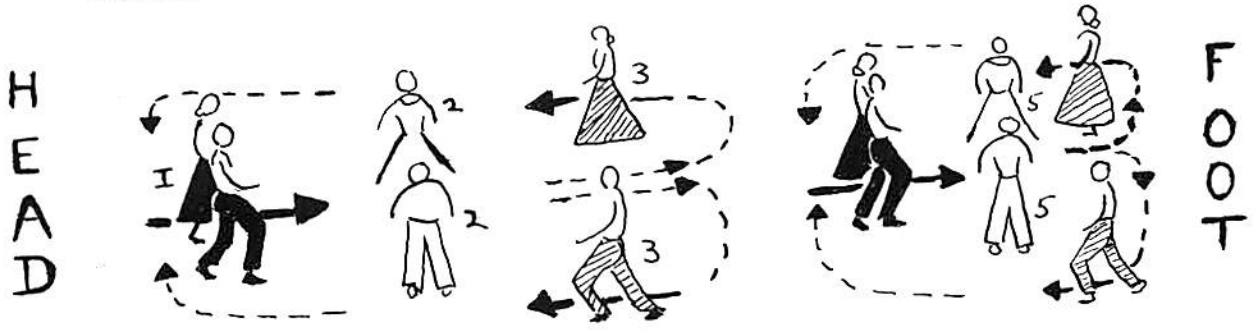
| | |
|---|---|
| 1. Active couples down the outside, half actives up the center, and back. | 8 measures |
| 2. Active couples down the center, half actives up the outside. First couple cast off. | 8 " |
| 3. Swing six hands half round and back. | 8 " |
| 4. First couple right and left with the couple above. | 8 " |

Description:

1. The heads walk separately down the outside of the set as individuals while the half-actives join inside hands and promenade up the center of the set as couples. Promenade back to places.




2. The head dancers join hands and promenade down the center of the set while the half-actives separate and promenade individually up the outside of the set. Promenade back to places. When the head couples arrive in place they immediately move behind the couple below (2nd couple) and fall in between the 2nd & 3rd couples of their respective sets, taking the hands of these couples at the same time.



3. The 2nd and 3rd couples join free hands across the set to form a three couple circle. The whole longways set is now made up of three couple circles. These circles move half way around to the left and then back again.

4. The head couples (now between the 2nd and 3rd couples) do a right and left with the couple above (the 2nd couple). The right and left is the same as the one in Money Musk; that is, the two ladies move between the opposite gents, turn toward each other when they reach the opposite side, then move back to place in the same manner. The gents move around the ladies and then turn as couples when they reach the other side of the set, the head gent moving forward while the 2nd gent backs up. They return to place in the same way. The total result is that the head couples have moved down the set by one couple. The active couples retain their 'active' status till they reach the bottom of the set. All other couples, however, are alternately half-active and inactive until they reach the top of the set where they become active head couples. For example, at the beginning of the dance the fifth couple will be inactive while the sixth couple is half-active. But when the dance has been performed once the fifth couple will be in half-active position while the sixth is now inactive.

# FISHER'S HORNPIPE

Music: Fisher's Hornpipe

Formation: Longways, ladies on one side, gents on the other.
Active couples are numbers 1, 4, 7, etc.

| | |
|---|---|
| 1. First couple down the outside and back. | 8 measures |
| 2. Down the center, back, and cast off. | 8 " |
| 3. Swing six hands quite round. | 8 " |
| 4. Right and left with the couple above. | 8 " |

Description:

This dance is much the same as The Fly except for two things:

1. The 3rd couples in each small set of three couples are completely inactive until they reach the top of the longways set;

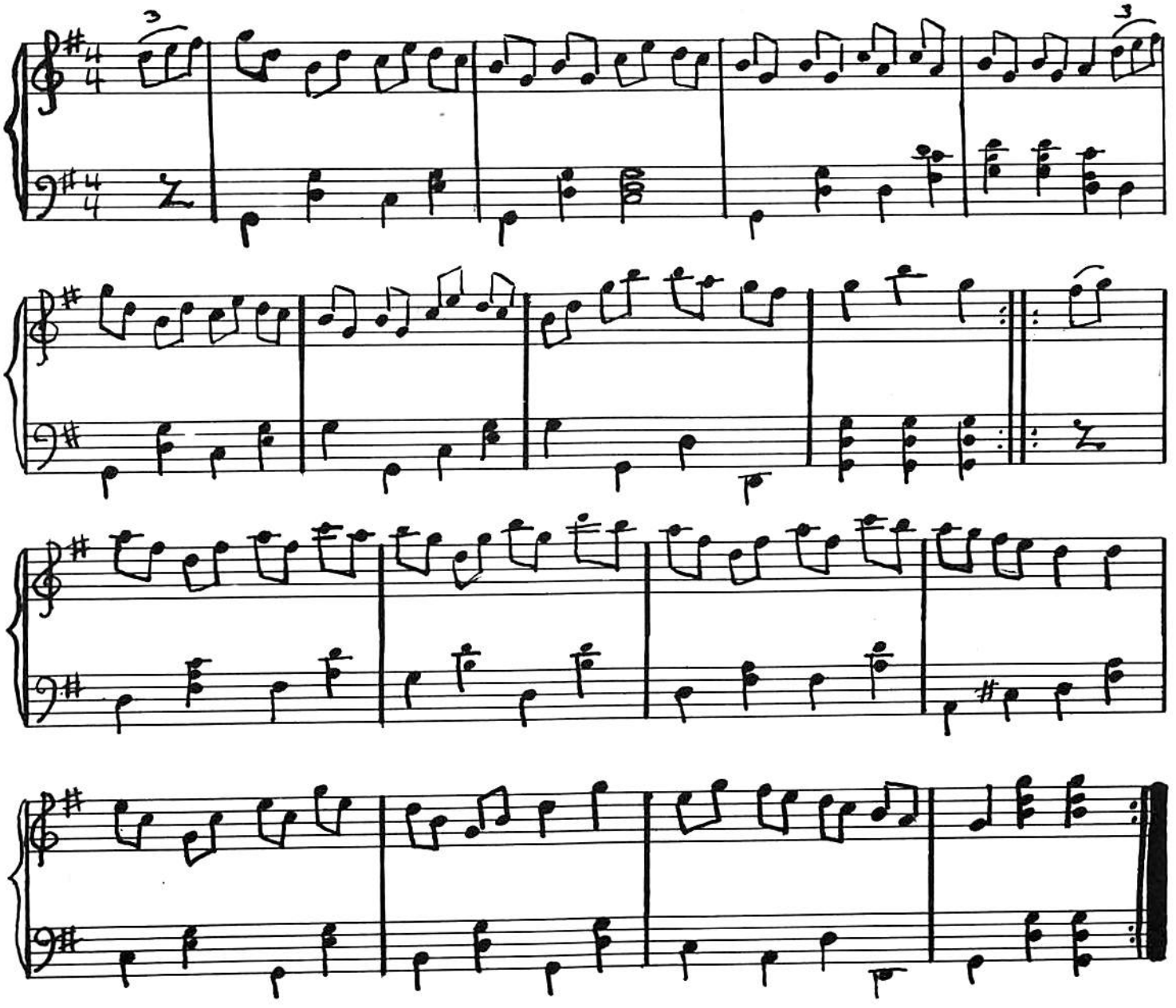
and, 2. In call 3. the circle moves all the way round to the left instead of half way around and half way back.

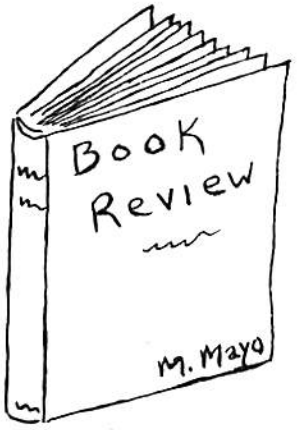
# FISHER'S HORNPIPE

Fisher's Hornpipe is a traditional dance tune that was popular in this country for many years. It is listed as being in Evening Amusement, a book printed in 1796 by B. Carr and sold at his "Musical Repositories" in Philadelphia and New York. It was sold also by J. Carr in Baltimore. The volume contained fifty airs, songs, reels, hornpipes, marches, minuets, etc., arranged for one and two German flutes or violins.

As late as the middle of the 18th century hornpipe music was still in the original triple time. It then changed radically for stage use where the music and the hornpipe dance were preserved together in altered form until the middle of the last century. After that the dance disappeared. The later hornpipe music (in 4/4 time) is still used today for square dancing.

Arranged by M. Mayo






PARTNERS ALL

-PLACES ALL!

by
Miriam H. Kirkell
and
Irma K. Schaffnit

E.P. Dutton & Co.
1949
(129 pp)

Hurray! A new book of folk dances! In this commercial world the publication of two or three folk dance books in one season practically amounts to a deluge. And when such dance books are published they are, like many song collections, priced way beyond the reach of the average layman. Dutton has, however, come through with a charming and useful book of dances at a reasonable price.

Partners All -Places All!, by Miriam H. Kirkell and Irma K. Schaffnit, is a book that will prove invaluable to novice dancers, recreation and dance leaders, and, strangely enough, to piano teachers. The book has been carefully and lovingly compiled. The fourty-four dances have been selected and classified according to dance formation; squares, longways, couple, and non-partner dances are represented in this collection. The dances vary in difficulty of performance, and there is guidance for new and inexperienced dance leaders. A glossary of basic terms used in square dances is included, and with it a bibliography of recordings and books. One unusual feature of Partners All -Places All! is that not only is the music for each dance included, but also, in most cases, at least two commercial recordings are listed for use when piano accompaniment is not available.

There is no startlingly new material in this book. It is, rather, a collection of favorite and time-proven dances in one book, a book which can be handled easily by the instructor, or placed conveniently upon a music rack for use by the accompanist. The dances included range from Shoo Fly and Oh! Susanna to Grapevine Twist and Spanish Cavaliero, from a Serbian Kole to the Rye Waltz.

The music is simple, almost to the point of being skeletal. In many cases, accompanists will find it necessary to improvise more stimulating and rhythmically dynamic accompaniments; which is, as a matter of fact, just what the authors suggest! But the very simplicity of the arrangements should inspire alert piano teachers to use the book with their young pupils who have had folk dance experience in camp or school.

The illustrations are delightful though not always instructive. Youthful figures in contemporary clothing are depicted with "character" portraits, desired, apparently, to give "color" to the book, -just as in too many cases, people feel that they must dress in straw hats and false beards in order to enjoy square dancing.

My other criticisms of the book are purely personal and therefore of little value to anyone else. And I (again personally) am recommending Partners All -Places All! to all my pupils who, in the near or distant future, will be teaching folk dances. It's a good book!